

## SONATE Nr. 3

## I

Op. 23 (1898)

Drammatico  $\text{d} = 69$

5

13

*una corda*

*cresc.*

*f*

*mp*

*cresc.*

*f*

17

20

dim.      *mp*

cresc.      *f*

23

*sf dim.*

*p*

*cantabile*

$\text{♩} = 80$

28

*poco rit.*

*a tempo*

$\text{♩} = 88$

*mp poco scherzando*

32

*cresc.*

*2*

*3*

*1*

*2*

*3*

*1*

*1*

*2*

*3*

*4*

*5*

35 *mf* *sf* *dim.* *p dolce*

39 *mf* *sf* *p dolce*

ritard.

42 *Tempo I*

46 *espr.* *mf* *p* *1 mp* *2 5* *4 2 5* *cresc.* *3 1* *4 2*

50 *f* *dim.* *1 1* *4 2*

55      *mp*      *pp dolciss.*

59      *m*      *p*      *mp*      *cresc.*

64      *cresc.*      *ff*

69      *dim.*

74      *mp*      *sf*      *LH: mp*

<sup>a)</sup> Herausgeber zieht in Anbetracht des Charakters dieses Satzes den oberen Fingersatz vor.

En vue du caractère de ce passage, l'éditeur donne préférence au doigté au-dessus.

Editor gives preference to the upper fingering in view of the character of this movement.

56 79

83

87

91

95

99

103 *cantabile*

107 *poco rit.* *a tempo*  
*mp poco scherzando* *cresc.*

111

114 *sf* *dim.* 2 *p dolce* 3

117 *mf* *sf* *p dolce* 3

120 4 *pp* 3 *mf* 5 1  
15 2 1 5 1  
1 1 1 1 1

This image shows a page from a musical score for piano, likely a piece by Chopin. The score is in 2/4 time and consists of six staves of music. The key signature is A major (three sharps). The music includes various dynamics such as *cantabile*, *poco rit.*, *a tempo*, *mp poco scherzando*, *cresc.*, *sf*, *dim.*, *p dolce*, *mf*, and *pp*. Articulations like 1, 2, 3, 4, and 5 are used to indicate specific fingerings. Measure 103 starts with a *cantabile* section. Measure 107 begins with a *poco rit.* followed by *a tempo* and *mp poco scherzando*. Measure 111 continues the scherzando style. Measure 114 features a dynamic *sf* followed by *dim.* (diminuendo) and *p dolce* (pianissimo). Measure 117 follows a similar pattern with *mf*, *sf*, and *p dolce*. Measure 120 concludes the page with a dynamic *pp* (pianississimo) and *mf* (mezzo-forte). Fingerings 1, 2, 3, 4, and 5 are marked throughout the score to guide the performer.

123

pp cresc.

f

fff

sotto

127

cresc.

fff

sotto

131

f

mf

cresc.

136

mf

p

cresc.

140

f

dim.

p

rit.

## II

Allegretto  $\text{♩} = 160$ 

*p*

*una corda*  $\textcircled{3}$  *sotto*  $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$

5

*cresc.*  $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$  *dim.*  $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$

9

$\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$  *sopra*  $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$

13

*cresc.*  $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$

17

*mp*  $\textcircled{3}$   $\textcircled{3}$  *mf*  $\textcircled{3}$   $\textcircled{3}$  *dim.*  $\textcircled{3}$  *mp*  $\textcircled{3}$

22

28

33

38

42

47 *ritard.*

*con grazia*

$\text{♩} = 168$

*f dim.* *p dim.* *p* *pp* *pp* *p* *p* *pp*

53 *mp* *pp* *pp*

*cresc.* *cresc.*

*mf* *dim.* *p*

*dim.* *pp* *p* *pp*

62

75



79



83



87



92



96



III

Andante ♩. 63

The image shows a page of sheet music for piano, consisting of five staves of music. The music is in 2/4 time and uses two clefs (Treble and Bass) with two sharps in the key signature. Measure 1 starts with a dynamic 'p' (pianissimo) in the Treble clef staff. Measures 2-6 show a continuation of the Treble clef section with various dynamics and fingerings (1, 2, 3, 4, 5, 6). Measures 7-11 show a continuation of the Bass clef section with dynamics (p, f, p, f, p). Measures 12-13 show a continuation of the Treble clef section with dynamics (f, dim., mf). The music is divided into measures by vertical bar lines and measures by horizontal bar lines. Measures are numbered 1 through 13 in the top right corner of each measure. Fingerings are indicated above the notes in some measures. The bass clef staff has a sharp sign above the staff line, and the treble clef staff has a sharp sign below the staff line. The key signature is two sharps. The dynamics include 'p', 'f', 'dim.', and 'mf'. The tempo is indicated as '2/4'.

17  $\text{♩} = 72$   
*doloroso*  
*legato*

20  $\text{♩} = 72$   
*mf*

23  $\text{♩} = 72$   
*p*  $f$  *p*

26  $\text{♩} = 72$   
*f* *p*

29 *riten.*  
*cresc.*  $f$  *dim.*

<sup>a)</sup> In der Erstausgabe (Belaieff, Leipzig 1898) fehlt dieses  $\natural$ , demnach gis.

Dans la première édition (Belaieff, 1898), ce  $\natural$  n'est pas marqué, ainsi jouer sol-dièse.

In the first edition (Belaieff, Leipzig 1898) this  $\natural$  is missing, therefore G $\sharp$ .

32

*p*

33

34

35

36

37

38

*pp*

39

40

41

42

43

45

46

47

48

49

50

51

52

53

54

55

poco rit.

accel.

attacca

Presto con fuoco  $\text{d} = 58$

**1** *p* *legato*

**4** *f* 2 5 1 3 3 5

**5** 2 4 5

**7** *mf* *dim.* *p*

**10** *5* 3 *8* 1 2

**13** *4* 2 5 4 *3*

Measure 1: Treble clef, 2/4 time, key signature 2 sharps. Dynamics: *p*, *legato*. Fingerings: 4, 3, 5; 2, 4, 5. Articulation: *f* (staccato), 2, 5, 1, 3, 3, 5. Measure 2: Fingerings: 3, 3, 5. Measure 3: Fingerings: 3, 3, 5. Measure 4: Fingerings: 3, 3, 5. Measure 5: Fingerings: 3, 3, 5. Measure 6: Fingerings: 3, 3, 5. Measure 7: Fingerings: 2, 1, 2, 5. Measure 8: Fingerings: 3, 3, 5. Measure 9: Fingerings: 2, 1, 2, 5. Measure 10: Fingerings: 3, 3, 5. Measure 11: Fingerings: 2, 1, 2, 5. Measure 12: Fingerings: 3, 3, 5. Measure 13: Fingerings: 4, 2, 5, 4, 3.

- \* Der kursiv gedruckte Fingersatz für die linke Hand stammt von Skrjabin. Es gibt jedoch hier und an ähnlichen Stellen dieses Satzes fast immer auch die Möglichkeit, in jedem Takt den ersten Ton des unteren Systems mit der rechten Hand zu greifen, was der linken eine andere Fingersetzung erlaubt. Skrjabin selbst spielte die Passage anders:

Le doigté en italiques pour la main gauche est par Scriabine. Mais, ici et aux lieux semblables de ce mouvement, il y a à peu près toujours la possibilité de jouer la première note de chaque mesure dans la portée d'en bas avec la main droite, ce qui permet à la main gauche un autre doigté. Scriabine lui-même a joué ce passage comme suivant:

The fingering printed in *italics* for the left hand is by Scriabin. Yet here and in similar places of this movement there is nearly always the alternative of playing the first note of the lower staff in each bar with the right hand, which permits a different fingering to the left hand. Scriabin himself had played the passage in a different way:



17

23

27

30

33

Meno mosso  $\text{d} = 92$

37

42

47

51

55

59

Tempo I

63

\* Möglicherweise ist hier ein Haltebogen zu ergänzen, vgl. Takt 145.

Peut-être ajouter ici une liaison, comp. mesure 145.

Possibly a tie should be added here, cf. bar 145.

67

71

75

78

81

85

*f* dim.

*p* cresc.

88

*f* dim.

*p* cresc.

91

*mp* cresc.

*f* cresc.

95

*f* cresc.

*f* cresc.

99

*ff* dim.

*p* cresc.

104

sopra sotto      sopra sotto

mp sopra sotto      f

cresc.

ff

p

mp sotto sopra

109

ff

f

ff

cresc.

cresc.

ff

cresc.

soito

cresc.

114

sopra

sotto

cresc.

ff

ff

119

fff

2:1

1:2

4:5

mf

cresc.

5:4

5:4

5:2

1:2:3:4

ff

sotto

124

accel.

poco rit.

5:5

3

ff

p

3

ff

[127]

[130]

[133]

[136]

*dolce*

Meno mosso

[140]

145

*mf*

*pp*

*dolciss.*

*dim.*

*cresc.*

*f*

*mp*

*cresc.*

*f*

*dim.*

*p*

*cresc.*

165

CRES.

f

mp

168

cresc.

f

171

mf

cresc.

f

174

f

pp

5 5

5 5

poco cresc.

mf

177

180

f

pp

5 5

5 5

183

188

193

199

ritard.

Maestoso  $\text{d} = 50$

205

$\frac{1}{12345}$

212

218

223

227

230